

The Psychedelic Fairy Art Project



The Psychedelic Fairy©2013

The Intoxicated Moon

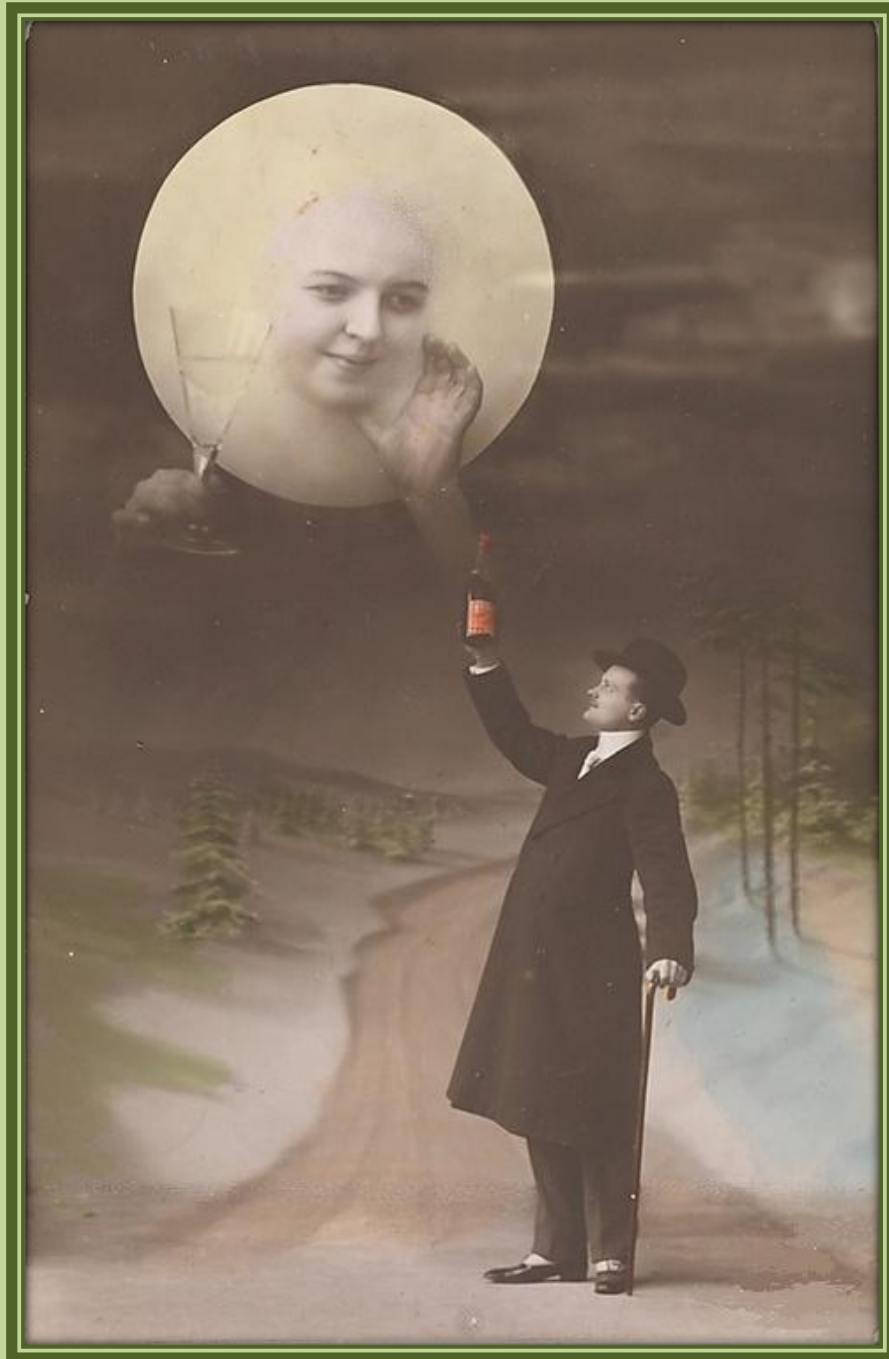


Figure 1. Unknown Artist, *Man Drinking with the Moon*, 1910s.

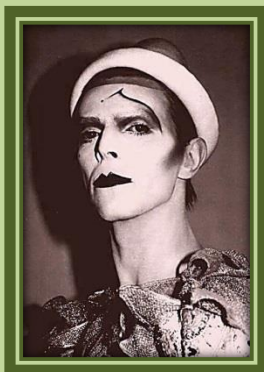
The Painting by Matej Bogdanovski

The painting “The Intoxicated Moon” was painted according to an old French poster, which The Psychedelic Fairy Absinthe Culture team had found it online posted in a French blog. The original photo of the poster is with very small dimension and with not so good quality. The colours of the poster were totally faded, full of water stains and of course there were many other age-related damages too. The advantage to make reproduction from it was very big, technically considered it was more a reconstruction.

Fortunately Matej Bogdanovski has an academic background in fine art and art history which enabled him to restore as close as possible the real look of the poster, as in coloristic also in a technique sense, painting it in a new artistic medium oil on canvas, which gives to the reproduction an original authenticity and the painting the Intoxicated moon apart that it is a reproduction, now it become an original work of art, which holds a unique value in itself.

Bogdanovski is born 1979 in the capital city of Republic of Macedonia Skopje, belonging to the young generation of Macedonian painters. In 1998 he will graduate at the School of Applied Arts “Lazar Lichenovski”, after the high school he applies to the Faculty of Fine Arts in Skopje when in 2003 he will graduate in the Department of painting and subsequently in 2008 he will finish his Master studies at the same Faculty.

During his artistic development apart the love towards the painterly medium, he will try his artistic skills in comic art, graphic design, mosaic technique, illustrations and also in the area of the stage and costume design, participating in many national and also international exhibitions. Although it is a young artist he succeeds to develop his own individual artistic signature, distinctive only for him, as in formal also in thematic meaning. Besides that in his works of art he is treating contemporary subject matter, taken from everyday life, he thematically turns back in some parts of his artistic work to the art of the Romantics and Symbolist, creating painterly sensible coloristic stories, characters and ambients.



In context to the subject matter to this writing, especially interesting is his graphic novel titled as “KSSZ” (2010), in which he treat the subject matter of Pierrot, where we can notice his fascinating inspiration with the character of Pierrot, which goes even to that level that the artist portrait himself as Pierrot itself. Apparently the impact as in the formal also in the ideal treatment on Bogdanovski’s Pierrot comes from David Bowie video recording for the song “Ashes to Ashes” released in 1980 in the album “*Scary Monsters and Super Creeps*”.

Figure 2. David Bowie as Pierrot.



Matej Bogdanovski with his attempt to paint the poster “The Intoxicated Moon” in oil on canvas manages to save this beautiful work of art which represents a real historical rarity. Worldwide exists only this work of art and it holds a significant immeasurable value and it is an immeasurable treasure of art history preserving. The work of art from Matej Bogdanovski is an example of the academic background in fine art education and it holds an absolutely international high class standard which can be measured worldwide.

Figure 3. Matej Bogdanovski, *KSSZ*, graphic novel, 2010.

The Psychedelic Absinthe Culture Team is pleased and happy for the opportunity to collaborate with such a good skilled artist like Matej Bogdanovski who succeed to put into realisation the request of the Team to reproduce the old French poster into oil on canvas, all that flawlessly performed with academic and historic background. In our opinion the poster is one of the most beautiful Absinthe advertisement posters from nineteen century. It was and it is still a great attempt to save an art historical work of art. This attempt was from the beginning till the end the main focus idea of this art project with The Psychedelic Absinthe Culture Team and the artist Matej Bogdanovski.

The Psychedelic Absinthe Culture Team gratefully acknowledges the collaboration with Matej Bogdanovski and finally at the end the result out it is a masterpiece of work of art. Hereby we would like to clarify that worldwide exists only this work of art, and there is no other reconstruction or reproduction of the old advertising poster, neither in a private collection nor in a public museum.

Shri Krishan Puri

Absinthe Connoisseur

Jasmina Kotevska

Dipl. Art historian

Jack Thomphson

Absinthe Antiques Collector



Figure 4. Matej Bogdanovski, *The intoxicated Moon (Ivresse de Lune)*, 2013. Oil on canvas 100 x 70 cm, reproduction/reconstruction. Private Collection, Switzerland.



Figure 5. The original: Unknown artist. *The intoxicated Moon (Ivresse de Lune)*, n.d. Poster art, Distillerie de Rebais / G.CHEMIN FILS ca.1884 -1914 France.

Pierrot lunaire

The main purpose in this paper is analysing on an old French poster and the reproduction made from it, called The Intoxicated Moon (*Ivresse de Lune*). The date and the artist of the poster are unknown, but according to the subject matter and the text written in French language, we can clearly see that it is a French poster, which probably had an advertisement purpose, created somewhere approximately from 1884 till 1914 year.

In visually formal terms the poster represents a sky with clouds on which sits a figure of a Pierrot, who in his hands holds a bucket with bottles (probably alcohol) and gives one bottle to the Moon next to him. On the top part of the painting is written „Distillerie de Rebais. Fabrique de Liqueurs, Sirops, D`Amer & D`Absinthe“, and on the down part is written „G. Chemin Fils, Distillateur A Rebais, (S&M) “.

According to the text inscription we can clearly understand that the purpose of the poster was advertisement, but the artist who have made this poster had chosen very interesting and specific and also very appropriate for the clients advertisement subject matter, which comes directly or not from Albert Giraud poem called „The intoxicated Moon (*Ivresse de Lune*)“, published in 1884 in the collection of fifty poems written in a *rondeau* style, named from „Pierrot lunaire: rondels bergamasques“(Moonstruck Pierrot: bergamask rondels). The poems tell the story of the classic characters of *Commedia dell'arte* where the main protagonist is Pierrot. That what it is important here for analyse of our French poster is the poem of Albert Giraud “*Ivresse de Lune*” which is the main key to our full understanding of the poster.

Pierrot is a stock character¹ of pantomime and *Commedia dell'Arte* whose origins date in the late seventeenth-century Italian troupe of players performing in Paris and known as the *Comédie-Italienne*; the name is a hypocorism of Pierre (Peter), via the suffix -ot. His character in postmodern popular culture - in poetry, fiction, the visual arts, as well as works for the stage, screen, and concert hall - is that of the sad clown, pining for love of Columbine, who usually breaks his heart and leaves him for Harlequin (Pierrot).

According to Maurice Sand, Pedrolino, Piero and Pierrot are all one and the same personage. Under the name Piero, a naïve lackey he was seen on the Italian stage as early as 1574 in a comedy of Cristoforo Castelletti, the same character later in 1536 will be seen in Giovanmaria Cecchi, I Bernardi and in Luigi Grotto play, *La Altiera* in 1578. Even that Pedrolino whose main characteristic is honesty resembles the most to the modern French Pierrot, they still differ one from another. Pierrot as character for first time will appear in the *Don Juan* or *The Feast with the Statue* (*Dom Juan ou le Festin de pierre*) a play by Molière, performed on February 15, 1660, in the Palais-Royal theatre, where Pierrot plays a role of a peasant (Maurice, 1915).

¹ A fictional character, based on a common literary or social stereotype. Stock characters rely heavily on cultural types or names for their personality, manner of speech, and other characteristics. In their most general form, stock characters are related to literary archetypes.

During the second half of the nineteenth century the pantomime in Paris will reach its highest peak, at that time between 1819 till 1846 Jean-Gaspard Debureau a Bohemian-French mime will perform at the Théâtre des Funambules stage, showing his most famous character Pierrot, whose under his creation will be presented in a new unique artistic way, with a white face, loose white blouse with large buttons and wide white pantaloons.

Pierrot as a character performed by other mimes sometimes appears with a frilled collaret and a hat, usually with a close-fitting crown and wide round brim, and more rarely with a conical shape like a dunce's cap. But under Debureau's creation, the Pierrot wears neither collar neither hat, only a black skullcap. But what it is more important; Debureau will "alter the familiar characterizations of the prankish buffoon or the melancholy and lovesick suitor by adding elements of perversion, of macabre and violent actions committed by an insouciant, jaded, detached, ironic creature, no longer naïve" (Youens, 1984).

Théophile Gautier in the literary magazine *La Revue de Paris* from 4 September 1842 will write an article entitled 'Shakespeare at the Funambules' where Debureau's Pierrot would even be compared to the works of Shakespeare. That what it is important in Debureau performing work and career is that he will give totally new look to the character of Pierrot, making from his character a real live art piece, which later many artists from the later movements will identify themselves with the character of Pierrot and on that way Pierrot will become a kind of an alter ego a archetypical image to many artists from nineteen and early twentieth century.

For Théophile Gautier, Pierrot was not a fool but an image of the post-Revolutionary People, struggling, sometimes tragically, to secure a place in the bourgeois world. He was the surviving symbol of the downtrodden lower class. "Pale, skinny, clothed in pale tones, always hungry and always beaten, the ancient slave, the modern proletariat, the pariah, the passive and disinherited being who witnesses glumly and slyly, his masters' orgies and follies"(Prasad & McCreary, 2007).

Many artistic and cultural movements will find the character of Pierrot suitable for their works and personal philosophies: "the Decadents turned him, like themselves, into a disillusioned disciple of Schopenhauer, a foe of a Woman and of callow idealism; the Symbolists saw him as a lonely fellow-sufferer, crucified upon the rood of soulful sensitivity, his only friend the distant moon; the Modernists converted him into a Whistlerian subject for canvases devoted to form and colour and line." (Pierrot)

The Symbolists inspired by the Moon, and by the colours especially the white one will develop the story of the Pierrot and the Moon and the Moonstruck Pierrot will be born. For whom Baudelaire will state „by no means the personage pale as the moon, mysterious as silence, supple and mute as the serpent, lean and long as a pole, straight and long as gibbet.“ (Baudelaire, 1981). Albert Giraud's *Pierrot lunaire* (1884) marked a watershed in the moon-maddening of Pierrot, as did the song-cycle that Arnold Schoenberg derived from it.

The character of the Pierrot will become subject matter to many visual, theatrical, musical and literary art forms. Portraits of Pierrot will be painted by many artist, Antoine Watteau: *Pierrot* 1817/19; Adolphe Willette drawings *Pierrot tickling Columbine to death* published in *Le Pierrot* 1888; Jules Chéret will made many posters and engravings on the subject matter of Pierrot, Paul Cézanne: *Pierrot and Harlequin*, 1888; Pablo Picasso will paint many portraits of Pierrot and many other artists will try to present the character of Pierrot in their works of art.

Gautier's piece on Deburau's Pierrot was but one of the first entwinements of Pierrot with literature. Writers including Flaubert (who, early in his career, wrote an unperformed pantomime entitled *Pierrot au sérail*), Verlaine and Huysmans incorporated Pierrot into their works. Most extensively, he was the central figure in the poetry of Jules Laforgue a French Symbolist poet who will write *Les Complaintes* (1885), in Pierrot's voice; then devoted his second collection, *L'Imitation de Notre Dame de la Lune* (1886), entirely to Pierrot and his moonlit world. The symbolist poets like Verlaine, Rimbaud, Baudelaire and many other will incorporate the character of Pierrot in their works.

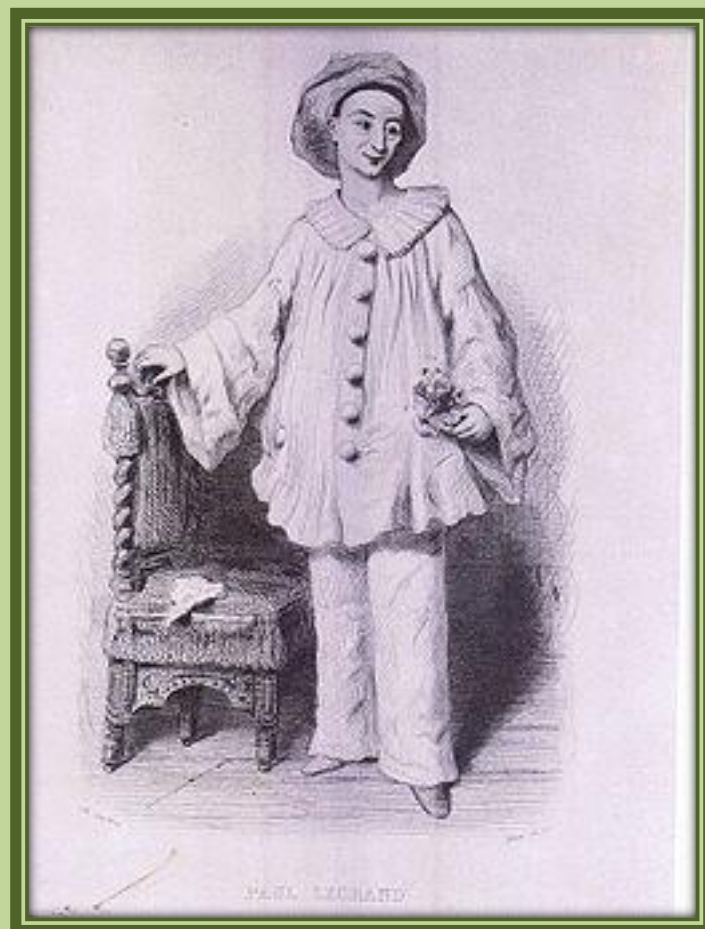


Figure 6. Charles-Michel Geoffroy, *Portrait of French mime Paul Legrand*, *L'Artiste*, 1er novembre 1859.

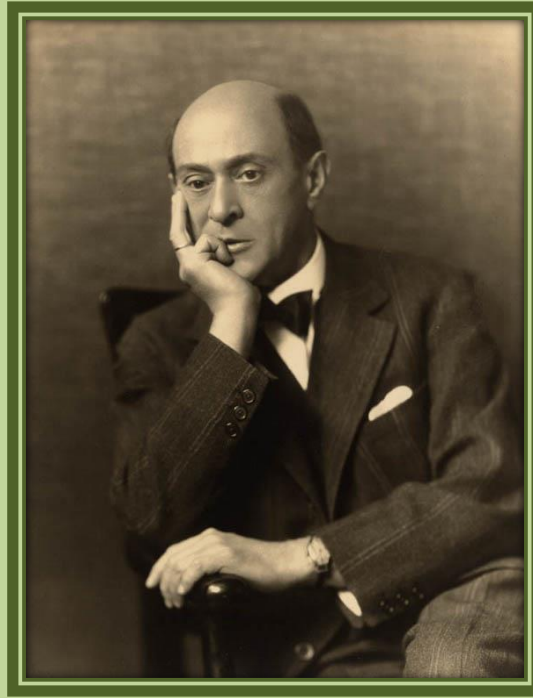


Figure 7. Arnold Schönberg, 1912.

Giraud - Schoenberg “Ivresse de Lune”

Albert Giraud in his poetry book the “Moonstruck Pierrot” will write a poem called “The Intoxicated Moon” (Ivresse de Lune).

In the poem we can notice the inspiration with the Moon and the Moonlight, which for the Symbolists poets was representing a mirror in which the poets see themselves. Here in the poem we have the symbolical expression of Intoxicated Moon, which stands directly for the Intoxicated Pierrot, in other words a symbolic image of the poet itself.

The intoxication will be regular subject matter for the Symbolists on which they will constantly request, like Baudelaire will state that the poet need constantly to be drunk (intoxicated), which is the only way to do not feel the horrible burden of the time, to be drunk on anything that satisfy the soul, on wine, poetry or virtue, in a symbolic sense spoken, that the poet need to open up himself to the experiences so much that life become a real intoxication, opening the heart and the mind towards all sensations in the world.

In the poem we see our hero in the distant horizon, up on the sky sitting on the comfortable clouds with his best and the only one true companion, the Moon (a personification of his true nature), drinking his ecstatic fairy drink absinthe which gives him the feeling of a religious (in a sense of unity with the universe) poet, the one who is before his time, the one who is free from the crowd, the mystic, the child of the light, sitting drunk in the moonlight.

Inspired by Girauds poem the Austrian composer and painter Arnold Schoenberg will compose his melodrama *Pierrot Lunaire, Op. 21*. In his work he will set 21 poems of Albert Giraud translated by the German poet Otto Erich Hartleben. The premiere of the work, which is between 35 and 40 minutes in length, will be held at the Berlin Choralion-Saal on October 16, 1912. Originally in the French version of the poem by Giraud absinthe is very clearly declared in the last verse of the poem, but in the German translation from Otto Erich Hartleben instead of absinthe, Hartleben translates it as a “heilgen Tranke” or Holy drink.

Absinthe a distilled high alcoholic anise, fennel and wormwood-flavoured spirit with Swiss origin was famous during the second half of the nineteenth century till the ban in 1910 in Switzerland and 1914 in France. It was so a powerful drink that it becomes a true inspiration to many artists and poets from that time calling it the Green Fairy (Green because of its green colour and Fairy because of the inspiration received after the drink was consumed, as well from the colour changing effects which had a big inspirational impact on the artists, it was believed in those days that the Green Fairy really dwell into the absinthe drink).

Associated with the bohemian culture, the consumption of absinthe was opposed by social conservatives and prohibitionists. Ernest Hemingway, Charles Baudelaire, Paul Verlaine, Arthur Rimbaud, Henri de Toulouse-Lautrec, Pablo Picasso, Amedeo Modigliani, Vincent van Gogh, Oscar Wilde, Aleister Crowley, Erik Satie and Alfred Jarry were all known absinthe drinkers. Many poems as well paintings and movies were devoted to the absinthe, sometimes in favour of the drink sometimes presenting contra propaganda. Below we can see the German translation and the original poem by Giraud written in French language:

Mondestrunken,

Den Wein, den man mit Augen trinkt,
Giesst Nachts der Mond in Wogen nieder,
Und eine Springflut überschwemmt
Den stillen Horizont.

Gelüste, schauerlich und süß,
Durchschwimmen ohne Zahl die Fluten!
Den Wein, den man mit Augen trinkt,
Giesst Nachts der Mond in Wogen nieder.

Der Dichter, den die Andacht treibt,
Berauscht sich an dem heiligen Tranke,
Gen Himmel wender er verzückt
Das Haupt und traumeland saugt und
schlüpft er
Den Wein, den man mit Augen trinkt.
(Youens, p. 109)

Ivresse de Lune

Le vin que l'on boit par les yeux
A flots verts de la lune coule,
Et submerge comme une houle
Les horizons silencieux.

De doux conseils pernicieux
Dans le philtre nagent en foule :
Le vin que l'on boit par les yeux
A flots verts de la lune coule.

Le poète religieux
De l'étrange absinthe se soûle,
Aspirant — jusqu'à ce qu'il roule,
Le geste fou, la tête aux cieux —
Le vin que l'on boit par les yeux!
(Albert, 1898, pp. 107-108)

In addition to the poem I will add the English translation for better understanding:

Intoxicated moon

The wine that one drinks with one's eyes
Is poured down in waves by the moon at night,
And a spring tide overflows
The silent horizon.

Lust, thrilling and sweet,
Float numberless through the waters!
The wine that one drinks with one's eyes
Is poured down in waves by the moon at night.

The poet, urged on by his devotions,
Becomes intoxicated with the sacred beverage;
Enraptured, he turns towards heaven
His head, and staggering, sucks and sips
The wine that one drinks with one's eyes. (Pierrot Lunaire Op.21 (1912))

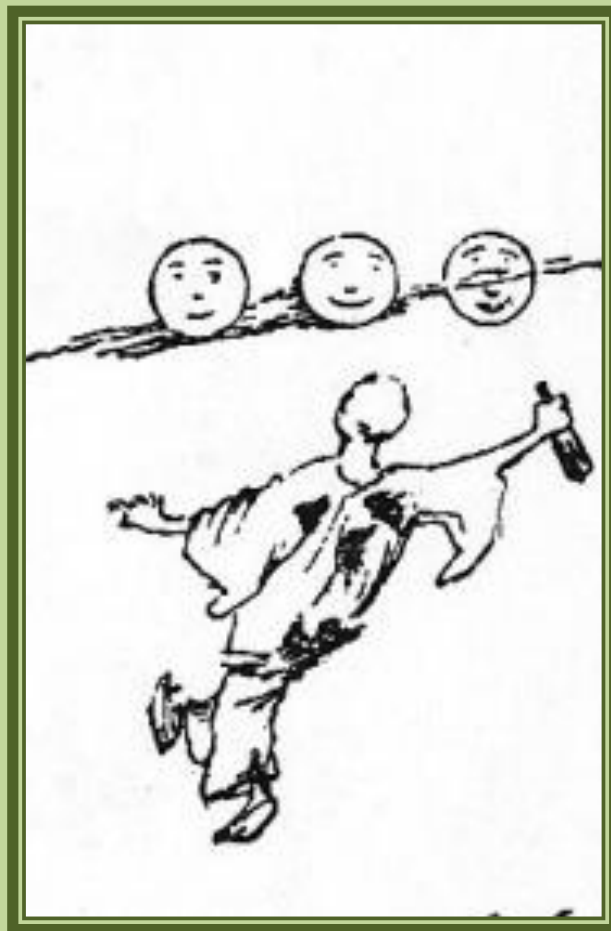
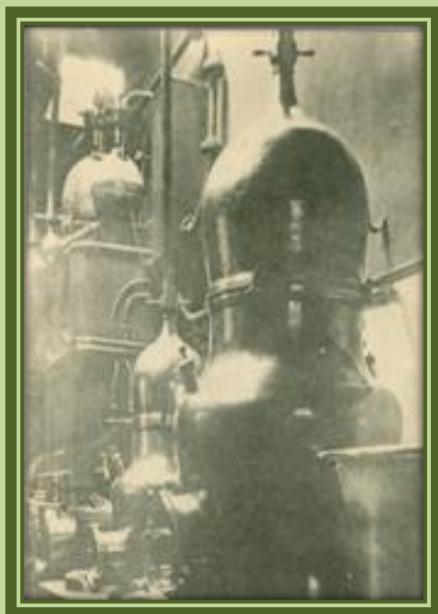


Figure 8. Adolphe Willette, *Pierrot dancing drunkenly beneath the moon*. Le Chat Noir, January 17, 1885.

The historical background of the alcohol production in the region of Rebais



Unfortunately it was not possible to find any clear information about the Distillerie de Rebais, G.CHEMIN FILS there is neither one clear information in the old journals nor some recorded writings about it. So we suspect that all materials from the Distilerie had been lost or destroyed during the time of the First World War, so we have to construct all around what we have found out about the history of the region and the history of the absinthe and alcohol production of the region Seine-et-Marne Rebais.

Rebais is a small village suited 80km near Paris. The village itself has no distillery but there exist a communal distillery named Champeaux (Seine-et-Marne). The region of Seine-et-Marne Rebais around 1900 was one of the biggest absinthe and alcohol producers in France.

Figure 9. Distillation alembic Seine-et-Marne, postcard ca.1900.

Following the blockade of French ports by England in 1806 and the subsequent disappearance of sugar in French households, then they patent Champonnois in the 1850s on the industrial production of sugar from beet, so the number of distilleries in France increased from 37 to 342 between 1854 and 1861 and a tripling production capacity at the same time.

In this movement, Jean Baptiste Devarenne created the distillery of Champeaux in 1868, thereby alienating the municipal council Andrezel; indeed a distillery was already installed on the farm Mainpincien (common Andrezel) and City Council this common circulated a petition against the distillery Mr. Devarenne. However Champeaux had his distillery called agricultural distillery because appendant to a farm - like Andrezel and as most distilleries of the time.

Acquired in 1873 by Auguste Rivière residing at Pecqueux, then in 1889 by Louis André Basset also Pecqueux of the Lesaffre brothers became owners in 1920. Meanwhile, given the increasing number of industrial distilleries sugar prices began to decline around 1900, and distilleries produced even more alcohol, breeding techniques and production had improved, it was enough in 1954 to 1050 kg of beets to make one hectolitre of alcohol instead of the 2 500 kg needs in 1871.

Between 1865 and 1913 the French production fivefold the alcohol and Seine-et-Marne was the second largest producer after the Northern Department. Paul Decauville said that Lesaffre built in 1931 a railway narrow gauge for the delivery of beet fields to the weighing machine and the factory. Increased in 1932, the Decauville railway network will become 6 km long in total.

However, beet processing requires a lot of water, which led to a recurring problem of water on some of the common shortage. More water preparation vinasse is difficult to treat, which led to pollution problems repeatedly. This, along with the quota production of alcohol and reducing alcohol tax increases, led to the closure of the distillery in 1955. In 1961, the Company Warehouses and General Stores in Paris opened a general store for the storage of sugar in a building of the former distillery. In 1981 the company B.S.B. redeemed the building, and so far in 2013 is still there. (Les activites industrielles aujourd'hui disparues)

Briefly there are no recordings today which suggest that in the village Rebais were existing any distillation factories, so we conclude that Rebais never had real legal factories for alcohol production, like absinthe, wine, syrup and liquor, like we see in the advertisement of the old French poster. But the distillation of absinthe and other alcoholic drinks existed and probably this production was made privately. These private producers produce the alcohol drinks; pack them in bottles with their own designed etiquettes and sell them to the market. So we come to conclusion that the poster G. Chemin Fils, was probably ordered by some small private producer from the area of Rebais.



Figure 10. Rebais. Village square, postcard ca.1900.



Figure 11. Logo of the Distillerie Central De Seine & Marne Rebais ca.1900.



Figure 12. Seine-et-Marne Rebais beet stock for the alcohol production, postcard ca.1900.



Figure 13. The wine and alcohol wholesaler in Rebais, postcard ca.1900.



Figure 14. Rebais village people in front of the shop F.Billard, postcard ca.1900.

Conclusion

From the above spoken we can conclude that the poster which The Psychedelic Fairy Absinthe Culture Team had found on a French blog, without title, date and author, it can freely be titled The Intoxicated Mood. From the research we had made according to the subject matter of the poster we date the poster approximately from 1884, the year which Pierrot Lunaire from Giraud was published till 1914, the year which absinthe was ban in France.

The poster was probably made for advertising purpose of the Disitilirie G. Chemin Fils probably a small private distillation place located in Rebais, a small village situated near Paris. The artist who made this poster as we can see find a real unique way how to present the advertisement properties of the distillery which sells absinthe, liquors and syrups, with the subject matter of Girauds poem the “Intoxicated Moon”.

Apart the advertising properties, this poster represent a unique, simple and in same time a complex artistic as well conceptual expression. Inspired by this unique piece of work of art, the Psychedelic Fairy Absinthe Culture Team attempt to make a reproduction in an oil technique from this poster was very successfully painted, by the academic painter Matej Bogdanovski from Republic of Macedonia. Bogdanovski manage to reconstruct the old poster and to bring the forgotten beauty of this wonderful poetic picture to daily light.

The reproduction Intoxicated Moon as a work of art holds unique artistic expression, even that it treats a same subject matter as the poster from which it originates, because of the medium in which is created it comes with a totally new original look and holds an authentic value in itself. Today the reproduction it finds its place in the Psychedelic Fairy a cultural absinthe private home bar in Muttentz near Basel, Switzerland, where with its charming beauty invites us to join the Pierrot in his adventures to the Moon, where we can together get intoxicated with absinthe and become the Moonlight.

The owner of the painting and of The Psychedelic Fairy cultural absinthe bar openly welcome all visitors to have a look at this unique work of art and to share at the same time a glass of authentic Swiss absinthe. Registration is desired some days before.

Contact: Shri Krishan Puri at Facebook or over his email shrikrishnapuri@gmail.com



Figure 15. Georges Méliès, Screenshot from *Le Voyage dans la lune* (A Trip to the Moon), 1902.



Figure 16. Matej Bogdanovski, *The Intoxicated Moon*, 100 x 70 cm, 2013. Private collection.

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